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89.9FM WWNO - New Orleans Public Radio: An Internship Report

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89.9FM WWNO – New Orleans Public Radio

An Internship Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts
in
Arts Administration

by

Hallie Sheck

B.F.A. Wright State University, 2006

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ABSTRACT

This report is the result of multiple positions I held during a period of time with WWNO 89.9 FM, New Orleans Public Radio. The bulk of the information that lent to the analysis of this organization was gathered during a six month long internship, from January 2013 until June of the same year, totaling 480 hours. Before beginning this internship, however, I was hired by the station to be a student worker, and since the completion of the internship, have continued my work as a contracted development and membership assistant. Thus, the scope of this report spans more than two years. The station underwent important changes during these years, which warrants including information acquired outside the capacity of just the internship.

CHAPTER 1

AN INTRODUCTION TO 89.9FM WWNO – NEW ORLEANS PUBLIC RADIO

WWNO At a Glance

For over 40 years 89.9FM WWNO has been a public service fixture in New Orleans, providing the region with non-commercial, listener-supported radio. The station broadcasts on three channels: one FM signal and 2HD signals, each with its own format. 89.9FM is dedicated to news, culture, and information, HD2 plays 24-hour uninterrupted classical music, and HD3 broadcasts continuous 24-hour jazz. Almost 100,000 listeners tune in to WWNO's main signal each week. WWNO's mission reads as follows: *To serve our communities by broadcasting NPR news, information, classical music, jazz, variety programs, and unique local content.*¹ Of its nine stated values, a few key ones include: "We employ the latest technologies to ensure the highest quality, uninterrupted programming on our multi-cast HD and Internet broadcasts," "We strive to be wise stewards of the member and community support that we receive," and "We welcome partners who want to enrich the culture, enhance the education and renew the Gulf South."²

From 1972-2013: 41 Years of Broadcast

In February 1972 a new FM radio station hit the airwaves. WWNO, licensed and operated by the University of New Orleans since its first transmission, began broadcasting to an audience of under 10,000 weekly listeners. Today weekly listenership has been measured at almost 100,000. With a signal that reaches over 1.6 million people in

¹ "About Us" <http://wwno.org/about>

² Ibid.

Southeast Louisiana and parts of Mississippi, 89.9FM has steadily grown in many ways: frequency power, programming, membership, revenue, and the organizational capacity (number of employees, increased office space, a broadcasting day of 16 hours to 24 hours, and advancing technology that has come to include HD signals and a prominent online/mobile presence).

Back when UNO was still LSUNO (Louisiana State University in New Orleans), WWNO was operated by the Audio-Visual Center and located in the Liberal Arts building spanning two floors, one for the studios, and the other for the administrative offices. A decade later, WWNO relocated to a facility in the newly built fourth floor of the Earl K. Long Library. While renovations and additions have been made to the space over time (notably in 1983 when the square-footage was nearly doubled), WWNO has remained in the mostly desolate, unused area of the library for over 30 years. A majority of the University's students don't even realize there is a station on campus. Those that do often do not know where. The space is shared with spillover storage from the library, empty metal bookshelves, carts, and on the far side, the offices for UNO's archives. Since the construction of the fourth floor, nothing else has occupied it. Plans to once again relocate the station have been discussed for the last five years with hopes that under new University management and with the support its first President, the upgrade in facilities will become a reality. After all, WWNO has historically found success when backed by the University's leadership, as it was UNO's first Chancellor who is the very reason the station exists. Wanting to come up with ways to celebrate UNO's ten-year anniversary, Founding Chancellor Homer Hitt was first to suggest the idea of beginning a University-run radio

station. With the aid of several administrators, professors, and Congressman T. Hale Boggs who pushed through the FCC license, WWNO went on the air in February 1972.

When WWNO was first introduced to the New Orleans metro-area, its on-air schedule boasted a wide variety of programming ranging from syndicated classical shows, locally hosted jazz programs, and the very first NPR-produced newscast “All Things Considered.” Listeners became attached to WWNO’s extensive opera broadcasts alongside up-to-date headlines provided by a young National Public Radio. A dedicated group of members calling themselves “Les Amis” began donating dollars to this University-run public service, and producing a monthly program guide.

According to former General Manager John Batson, the cumulative audience ratings surged in the early 1990’s when NPR prevailed as a mainstream news source for coverage of The Gulf War. While FM receivers in cars had become more popular in the 1970’s, and 1980’s, WWNO’s listenership was most affected by operational choices and changes in programming. Live broadcasts of City Council Meetings were discontinued, more nationally syndicated programs were introduced, and the broadcasting hours increased from 16 hours a day to 24. The construction of a repeater transmitter south of the Mississippi River added audience numbers by increasing signal coverage into the Houma-Thibodaux region. Because call letters are determined by the station’s location relative to the Mississippi River (“W” for those east of the river, “K” for the ones west), this new signal became known as KTLN 90.5FM. All of this led to a weekly cumulative audience of over 99,000 listeners by late 2000. Over a decade later these numbers have rebounded after a dip in population following Hurricane Katrina.

Throughout the years the technology of radio, as with all media, has evolved. In the mid-90s, WWNO began utilizing the new industry standard that allowed them to transition into an automatic system overnight instead of staffing with a live host. From analogue to stereo, from ¼" tape to digital solid state recording, the paradigm of the medium has continued to shift dramatically with the introduction of digital signals and Internet streaming. One of the first stations in the region to do so, WWNO implemented an HD-signal shortly before Hurricane Katrina. Armed with two signals, WWNO executed a programming schedule that catered to both talk radio fans and classical music aficionados, broadcasting NPR's am-newscast "Morning Edition" in the beginning of the day on the main FM signal, and then segueing into a full block of classical music during the middle of the day (9am-3pm). WWNO2-HD would broadcast classical music during the main signal's hours of talk radio, and provide commentary and news while 89.9 aired locally hosted classical programming.

In 2008, a new General Manager took the helm of WWNO. Paul Maassen, a veteran of radio production and management, supported the dual-signal approach and with the collaboration of the operations department launched WWNO3-HD which would, and still does, air 24-hours of jazz (the station's most listened to Internet channel). However, as listener surveys were conducted and audience ratings began to trend heavily in favor of the news and information shows, Maassen began working towards what would become one of the station's most bold and controversial changes.

July 2012: The Format Change

As I write this in the second half of 2013, it has been over a year since WWNO dramatically restructured its program schedule. The station had made changes to its programming in the past, but none as significant and divergent. Since the beginning, WWNO has had its roots in classical music, broadcasting live concerts, recording classical events in the city, and devoting a substantial amount of airtime to the genre. However, if one were to look at the main signal's schedule today, it would be a stark contrast to the original.

The decision to air talk radio during the day, replacing the longstanding classical music midday block, was not a simple flip of a switch. When I sat down to interview General Manager Paul Maassen, he estimated that almost three years worth of research, discussions, community outreach, marketing strategies, and operational restructuring (on the production side) lead up to the format change in July 2012.

Maassen explained how common this change had become for NPR member stations around the country, mentioning a handful of examples that had done so recently: Baton Rouge, Houston, Birmingham, and even New York City which had featured classical music in their line-up until September 11th, 2001. When NPR had first begun producing news and informational content there simply was not a full day's worth of programming for member stations to fill their days with. "There was no midday NPR programming when these stations began broadcasting," he pointed out, thus the standard of broadcasting both news and classical on one signal. Yet as NPR grew and was able to offer more midday programming, member stations were faced with a choice: increase their talk radio presence, or maintain their more diverse schedules.

The first indicator to Maassen that a change seemed inevitable boiled down to numbers. Arbitron, a public radio service that measures audience listening (much like television's Nielsen, who recently acquired Arbitron and subsequently changed its name to Nielsen Audio), began showing a growing chasm between the popularity of morning/afternoon newscasts, ("Morning Edition" and "All Things Considered"), and the midday classical music programming. Knowing that "drive times" (7-9am and 4-6pm) are always peak hours for tuning in, Maassen was not immediately convinced that the numbers reflected a preference for talk over music, but he knew he needed to investigate further.

When stakeholders such as board members, major donors and longtime staff were all consulted, a consensus began to slowly emerge. A listener survey was built by the station's administration which was offered on the station's website for over a month. The station's administration made sure the survey was widely circulated, announced on air, linked to all electronic newsletters and correspondence, and available during one of its biannual week-long membership drives, a high-traffic time for the website. Additionally, a "listening preference" survey was included on the back of all forms that donors include with their gifts, survey results were logged in the station's database (one of my very first tasks when I began working at WWNO).

Amidst gathering public survey results, WWNO conducted more research behind the scenes. Maassen tapped a public radio consultant company to analyze the potential of acquiring another FM signal license. Many NPR member stations are fortunate enough to have multiple FM signals where they can continually broadcast both NPR programming and classical music without needing to flip-flop between the two. Ideally, WWNO would offer the same service. However, when the consultant company ran a ten-year analysis, the

cost was prohibitive. They estimated a \$3 million price tag for just the purchase of a license to a second signal. Additional costs included air rights in the region (as some signals could potentially overlap in certain areas, and this would need to be negotiated with other stations), and the capital needed to hire more people, construct a transmitter, and expand the offices. By the end of the consultant's report, Maassen, the board, and the administration had no question about the improbability of WWNO's acquisition of a second signal. Not only was the money beyond the station's fundraising capacity at the time, the University was not able to accept the amount of debt necessary to execute the plan.

When the decision was finally made to implement the format change, the next step was to make the listening audience aware of the transition, and with plenty of lead-time. A full-color, multi-page mailer was sent to the entire membership (about 4000 people) a month prior to the programming change. Because daytime classical music was going to be offered only on WWNO2-HD, listeners would need access to HD radios and/or Internet streaming. HD radio technology has yet to become a mainstream format, especially among older generations, the very same who dominated the demographic of classical music listenership. With this obstacle in mind, the station made the decision to offer HD radios as a "Summer Special," allowing donors to receive a small tabletop HD radio as a "thank you" gift for a donation of \$50. This amount was the same for the station to purchase the radios, so the gift was made at-cost, and in fact, the station lost money on shipping. However, the expense was justified by administration as part of marketing and outreach. The "Summer Special" spanned three months, and over 500 radios were sent out.

Even with the popularity of the HD radio thank you gifts, the format change was a very divisive topic, and the station received numerous complaints. Initially a phone bank

room was planned. Volunteers would staff a phone bank much like during a membership drive, but instead of taking pledges, they would be on hand to explain the change to any callers once the announcement had been made. This plan was never executed, but the feedback was still abundant. Yet, while many longtime listeners were outraged, made to feel marginalized, the station worked hard to explain the benefits of the change for classical music fans. With WWNO2 devoted entirely to 24-hours of classical, there would be no top of the hour newsbreaks interrupting the music, and no talk radio at all. But the roadblock of HD radio's unpopularity remained a challenge.

Even though many were upset by the change, there were also plenty of listeners that celebrated it. The proof, however, would be in the numbers. A year after the change, the station's membership numbers have not varied dramatically. While some members chose to withhold donating because of the change, new people took their place. In fact, the average gift amount rose and overall membership revenue increased by \$90,000 in the last fiscal year since the format change.

In the year since WWNO has dedicated its daytime broadcast to news, cultural, and informational programming, Maassen has prioritized the production of local content. In fact, he cites this mission as a significant factor in deciding on the change: to increase the New Orleans/Southeast Louisiana "voice" on WWNO. With this in mind, the station rolled out its next undertaking, the News Initiative. The News Initiative has become a primary focus for the station. After receiving a Knight Foundation Grant, the station hired its first ever News Director. WWNO continues to seek resources to add fulltime reporters to the growing news department. The station's administration hopes that listeners will connect

with locally produced news and commentary, perhaps more so than with the midday classical programming.

An Overview of the Organization: Management Structure and Revenue

The radio station is not its own legal entity; it is considered a department of the University of New Orleans, which owns the license to the signal. Because the University is itself a non-profit institution, WWNO as an extension shares the University's 501(c)3 status. WWNO is part of UNO's Office of Communications, Public Relations, and Marketing, and works closely with the office's Vice President, Kevin McClin, as well with Adam Norris of the Public Relations department. WWNO is overseen by a 20-person Community Advisory Board, which meets monthly except for August. There are three committees on the board: Bylaws and Nominations, Special Events, and Fundraising. Each term is two-years and there is a two term limit before rolling off the board.

WWNO is not simply an extension of NPR, but rather a Member Station that airs NPR programming in the region. In fact, WWNO had to apply to NPR for this allowance. Because of this membership, WWNO pays annual dues to NPR and on top of that, pays a fee for the popular programs NPR produces (i.e. "Morning Edition" and "All Things Considered"). Along with NPR, WWNO pays for the usage of programs produced by American Public Media (APM) and Public Radio International (PRI). The fees to all three of these services combine for a price tag of nearly \$300,000 annually.

There are two distinct branches of WWNO: administration and production. General Manager Paul Maassen oversees the station's overall operations. The administration division also includes Ron Biava, Manager of Development and Marketing, and Janet

Wilson, Membership Manager. Biava and Wilson are both fulltime employees of the University. As the Development Assistant, I work as an independent contractor through the University of New Orleans' Foundation. There is a business manager (University employee) who coordinates the invoicing, scheduling, and payments of underwriting clients, and salespeople (independent contractors through the Foundation) who recruit these underwriters. WWNO does not employ its own financial officer. The University manages WWNO's auditing and accounting.

As the station's management is quick to point out, the station receives no funding from the University or the State. Only a small fraction of revenue comes from federal grants (specifically from the Corporation of Public Broadcasting). The majority of funds raised are from individual memberships and underwriting sales (public radio's version of "commercials").

Special ticketed events have sporadically generated income for the station throughout the years. However, not until recently has there been a push to do more on a regular basis. In the spring of 2012 WWNO presented an evening with Ira Glass, host of "This American Life," to an audience of almost 1800 attendees, and raised almost \$80,000 for the station. The success of the evening suggested that live shows may represent a sustainable revenue stream, and more events were planned. A monthly meet-up/panel discussion called SpeakEasy began in May of 2013 featuring WWNO's local hosts, as well as national broadcasters.

An Evolution from Intern to Contractor: My Position at WWNO

Finding my way to public radio was not a direct route from my previous career in film production, yet interning and subsequently working with the NPR-affiliate station has awarded me considerable insight into the world of art and non-profit management. I began working at the station in July 2011 as a student worker. My tasks were relatively limited (envelope stuffing, basic data entry, message taking), but my exposure to the day-to-day operations under the supervision of the development and marketing managers was itself very educational. I originally thought to return to my roots in film production for my internship, perhaps at the New Orleans Film Society or a local film festival, but the events leading up to January of 2013 (namely the format change in mid-2012) made me reconsider going anywhere else.

The implications of this format change included massive strategic planning, significant research, and the fallout of the shift in donor giving, both in favor of and against the change. With such an immense transformation of the organization, perhaps its biggest since it first began broadcasting in 1972, I believed I could benefit by remaining at the station and growing my capacity from student worker to development intern. In this new role I gained access to meetings with the Development, Membership, and General Managers, along with station-wide staff meetings that included members of the production and technical operations departments.

Specific Duties as Intern and Contractor

Over the course of the internship, my duties began to center around donor stewardship. While the station is funded with a variety of revenue streams (grants, underwriting, and federal support), individual giving is still its greatest source of income.

Ensuring a good relationship with these donors (or “members” as they are referred to within the organization) is key to securing funding. The majority of my time (both during my internship and as a contractor) was and continues to be devoted to this stewardship. Specifically, I process all individual gifts made to the station, help manage our member database (Allegiance Software), maintain the records of individual donors, ensure accurate information for billing and membership cycles, act as a liaison between members and the station, and above all, acknowledge the generosity of all gifts made, no matter the amount. However, major donors (which the station classifies as individuals who give \$500 and above) merit special attention from Development and Marketing Manager Ron Biava, who personally reaches out to these individuals. My role in this process was/is to produce reports detailing all the pertinent information about these donors and their giving history to aid in the cultivation of major gifts.

As the station’s format changed, so did the organization’s structure. My direct supervisor, Janet Wilson (Membership Manager), began to take on a growing events schedule. As her role evolved, so did mine. I embraced increased responsibility for donor stewardship, maintenance of the donor database, compiling deposits of checks, credit cards, vehicle donations, matching employer gifts, and donor advised funds.

CHAPTER 2

ANALYSIS OF WWNO: STRENGTHS, WEAKNESSES, OPPORTUNITIES, AND THREATS

Strengths

1. WWNO's affiliation with NPR

One of WWNO's greatest assets is that as an NPR Member Station it is instantly aligned with one of the most well known radio brands in the country. National Public Radio was incorporated on February 26, 1970, and in the 43 years since it began broadcasting, NPR has grown to include 835 member stations, 27 million weekly listeners, 21 million monthly website visitors, and an annual operating budget of \$174.7 million.³ According to their website, the popularity of NPR rose dramatically during times of crisis, notably for the first time during The Gulf War in 1991, and then again with the events of September 11, 2001. Listenership increased dramatically as NPR became a trusted source for accurate and objective news.

While these fees represent the most significant expense to the station, paying for national quality programs is a major strength to WWNO, as they are some of the most listened to radio shows in the country. Because of this, WWNO enjoys instant brand recognition with programs like "Morning Edition," "On Point," and "Wait, Wait Don't Tell Me."

2. Operating personnel

WWNO, while a mid-market station, has a rather small employee roster. However, the fulltime positions that are filled are done so by professionals who have been at the

³ http://www.npr.org/about/images/press/NPR_Fact_Sheet_6_13.pdf

station for years, many for decades. The Chief Engineer Robert Carroll has worked at WWNO for over 20 years, and Ron Curtis, Operations Director, has registered over 30 years with the station. Production Manager Jenni Lawson has over 20 years clocked, and producer/announcer Fred Kasten has nearly 25 years at WWNO. The on-air hosts also boast an employment stretch of over ten years apiece. The production staff at WWNO has a cumulative employment record of over a century, and its understanding of the station's operations runs deep. Rarely will a problem arise that it is unable to troubleshoot efficiently, and last minute changes are dealt with on the fly quite regularly. As technology has evolved radically over the last quarter-century, WWNO's operations have kept pace with these changes, bringing the station into current trends (i.e. tape to digital, live to automated) with smooth transitions. With this group of reliable and highly experienced professionals, there is little reason to ever be concerned with the product that ends up on the air.

3. Collaborations

WWNO considers part of its mission is to represent all facets and aspects of New Orleans; as the General Manager adamantly says, the station aims to “tell New Orleans stories with New Orleans voices.”⁴ To accomplish this goal, WWNO has increased its efforts to collaborate with multiple organizations around the city that contribute more regional content to the station than ever before. In 2012 WWNO was awarded a sizeable \$102,000 grant from the John S. and James L. Knight Foundation to fund a network of newsgathering organizations as part of a local news initiative. Armed with this grant, WWNO was able to forge relationships with two organizations in the city: The Lens and NolaVie. According to

⁴ Maassen, Paul. Personal interview. September 2013.

its website, The Lens describes itself as “New Orleans area’s first nonprofit, nonpartisan public-interest newsroom, dedicated to unique in-depth reporting projects, as well as exclusive daily stories.”⁵ WWNO helps the investigative web-based newsgroup produce audio versions of their reports which WWNO then airs. The station also publishes articles by The Lens on the website wwno.org. The Lens brings to WWNO the credibility of a news source devoted to topics important to the area, from charter schools to the changing coastline. The second organization, NolaVie, is another web-based magazine. Instead of hard news, NolaVie focuses on the cultural coverage of New Orleans. As described on their site, “NolaVie celebrates the distinct characters, events, neighborhoods, cuisine and all the other things that make New Orleans, well, New Orleans.”⁶ Again, WWNO provides the audio production of NolaVie’s cultural commentary, and then airs weekly segments on the main signal. With these two complimenting contributors, WWNO is furthering its core value of telling the ongoing story of New Orleans.

4. University association (facilities)

While being licensed and operated by the University of New Orleans has its drawbacks (discussed below), WWNO benefits from being part of the school in some ways as well. The most significant advantage of being a department of the University is the access to free facilities. While community licensed stations have to provide and pay for their own studios, WWNO does not face this challenge. Eliminating this overhead expense allows the station the freedom to spend the money in other areas of its operating costs.

⁵ <http://thelensnola.org/about-us/>

⁶ <http://nolavie.com/about>

Weaknesses

1. University association (bureaucracy/lack of autonomy)

The University of New Orleans provides a home for WWNO, waiving the cost of housing and facility services, but the University does little else. Even though the University owns the rights to WWNO's frequency license, no money flows into the station directly from UNO. Therefore, WWNO is a completely self-financed, self-supporting department. However, the money that the station earns is not so easily accessed. The process to pay contractors and invoice underwriting clients is difficult and time-consuming enough that a fair amount of transactions are processed through the University of New Orleans Foundation. Also, some foundations (donor advised funds) and corporations (employer matching funds) are not willing to donate directly to a University, making the appeal to do so somewhat of a challenge. Again, these gifts are processed through the University's Foundation rather than going unclaimed. In part because of these separate accounts, there is no unified bookkeeping or overall operating budget disseminated to all of the departments at the station.

Another area of frustration with the University can be the amount of time it takes to hire employees and enter into a contract with vendors. For instance, the station was not satisfied with its printing and mailing house, but to change vendors the University is legally obligated to accept three bids and then honor the lowest one received. While waiting for this process to take place, the station ran low on letterhead and envelopes, and had to find alternate means to do monthly mailings. In fact, because there was no mail house vendor at the time, WWNO had to facilitate an in-house mailing system for several months, something that demanded many hours that could have otherwise been spent doing other tasks.

Similarly, time taken for contracts to get through the University's legal department has caused problems for the station as well. WWNO has been building a new events schedule, something that has proven successful in the last year and a half. However, some of the glitches in the process have resulted from the University's involvement, holding onto contracts for months, which delays the station's announcement of the event, and potentially limits crucial time when people could be buying tickets. Unfortunately, because the station is not its own legal entity, but an extension of the University, its legal documents must be approved of and signed off on by the University before any other action can be taken. If the station were able to conduct its own legal business, it's likely that the process would be quicker and smoother.

Because of WWNO's association with the University of New Orleans, all the money that flows through the University is accounted for through the bursar. However, not all of the station's revenue goes through the University, WWNO deposits much of its money into an account with the University of New Orleans Foundation. For example, all underwriting checks are written to the Foundation, as well as many corporate employer matching gifts, some major grants, and even vehicle donations. These deposits are recorded in separate systems at the station (a membership system, and a traffic system for underwriting) before going to the Foundation (itself separate from the University); however, these four ledgers are never reconciled amongst each other. There is no one single comprehensive account of *all* the revenue and expenses for WWNO.

2. Staffing

A former General Manager, John Batson, had been a CPA and managed to keep strict financial records for the station, essentially acting as the organization's accountant.

However, with his exit, that role has never been filled. Without this cohesive bookkeeping that combines every department's revenue and expenses, there is a good chance accounts will not reconcile and a discrepancy will arise during audits, or misinformation will corrupt a proposed budget for a major grant application.

While the administration is missing a key position with the absence of a financial manager, likewise the production crew is short a Programming Director. Again, while the General Manager is capable of overseeing the programming, there are times when the decision-making falls to other department heads. This creates an environment of temporary responsibility, where people might be unsure of whether their duties include certain tasks, and whose responsibility these decisions become. Fortunately, because the majority of staff members have been at the station for so long, picking up the slack of a missing position is possible, but is still far from ideal.

3. Administrative training

Both the Development and Traffic departments use a database called Allegiance that's been designed for use by public media organizations. The traffic department is charged with invoicing and scheduling the underwriting spots, and membership depends on the system to track donor information, giving history, and more. While Allegiance is a powerful program, the interface is not very intuitive, and the software company takes great lengths to ensure all of its clients have access to training and technical support. WWNO pays a licensing fee to Allegiance every year, and as part of the fee the station receives technical call-in support. Even though the software company provides this extremely helpful resource for the organization, and it is put to use quite often, WWNO suffers a handicap having never taken advantage of the introductory training that Allegiance offers.

Time saved, and efficiency gained by attending this informational training would quickly outweigh the upfront cost of sending personnel to the weeklong session. Since my time at the station, there have been multiple instances when a better understanding of the donor database would have cut the time it took to complete a task by half. For instance, because there had been no consistent way of coding vehicle donations (a growing revenue stream for the station), I had to spend many hours going through old records, reassigning source codes, and appropriating accurate hard credit. Basic but crucial functions such as the best way to set up “affiliations” (types of memberships), and how to create segmentations in order to run analytic reports, are examples of what would be explained during the specialized training session, and are necessary to have a real understanding of Allegiance.

The database is one of the most essential tools a membership department has at its disposal. When put to its full use, Allegiance is not only capable of simply recording donor information but also analyzing it to better understand where your organization stands with its membership trends. The information is not only stored but can be manipulated, cross-referenced, and segmented to provide insight into your donor base. However, without proper training, and the lack of a comprehensive technical guide (a weakness on the part of Allegiance), it is a much more difficult process than it should be.

4. Lack of intradepartmental communication

A few times during my time at the station, station employees have occasionally brought up the idea of using an office intranet in order to stay informed about what projects everyone is involved with. There have been instances when different locally produced shows were set to air episodes with the same guest because one did not know

what the other one was producing. Other times programming changes had been made to the schedule, but because administration had not been made aware, there had been no marketing of the change. Listeners have called the station with either complaints, or in confusion. At times, changes do not make it onto our website until much later, if at all, especially concerning the HD channels, simply because of a breakdown in communication between departments.

Fortunately, this weakness has begun to abate. Staff meetings have started becoming more interactive with the addition of a “lightening round” at the end, where each staff member must discuss one important task or project they are devoting time to for the week. While this has not eradicated the issue of miscommunication entirely, it is an encouraging change that builds a bridge between production and administration.

Opportunities

1. New programming

When WWNO ceased broadcasting midday classical music and replaced it with continuous news and information talk radio, it solidified its alignment with a key philanthropic demographic. That is not to say the classical music members were not also part of this demographic, but for the sake of moving forward, WWNO must now take full advantage of the analytics associated with NPR and public talk radio supporters. NPR released an Audience Handbook (available on its website) that provides a substantial amount of insight into the characteristics of its listeners. Fortunately for WWNO, these characteristics indicate the type of person who is willing and capable of financially contributing to public radio. According to the handbook, 69% of listeners have at least a

college degree, and almost half (40%) have a household income of more than \$100,000 a year. The handbook also shows the median age of listeners ranges from 50-55, all groups that are historically very charitable.

Now that WWNO is further serving this philanthropic demographic, it has the capacity to cultivate new members, and encourage increased giving by existing donors. Executing this growth means more marketing to promote the additional NPR programming. While WWNO as a media outlet is self-promoting, the station would benefit from increasing its visibility in the community via broader marketing (not just to its current membership and listeners), and continue to alert people to the change in format. For those who had been abandoning 89.9FM during the day because they were invested only in the NPR programs, this change could inspire a rise in donations.

2. Speaker series

WWNO has begun to forge a new path into community engagement with an increase in sponsored events. During the last year and a half, WWNO has both presented and produced shows that feature public radio figures (Ira Glass in the Spring of 2012, and a live broadcast of “A Prairie Home Companion” in the Fall of 2013). These two shows brought in a new revenue stream for the station (upwards of \$80,000 for the Ira Glass show alone), and similar future productions likely represent a sustainable source of income for WWNO. Station-sponsored events have also found success in a monthly series called WWNO’s SpeakEasy. This community meet-up takes place on the last Thursday of every month at Chickie-Wah-Wah, a bar popular for its local music shows. The motivation for this event was to connect with members beyond the radio listening experience, and for the station to position itself as an important component of New Orleans’ culture. The series has grown

since it began in the summer of 2013, drawing its largest crowds when national hosts have come to speak (Marco Werman of “The World” and Sonari Glinton, a reporter for NPR). The only costs associated with SpeakEasy are travel costs for out-of-town guests..

The success of all these events over the course of two years is evidence enough to begin a regular event series, creating its own season much like a theater company or regional symphony. While the station is still active in producing future shows and events, it has not committed to an actual set program. Creating a comprehensive WWNO-presented event series, instead of dealing with each event on a case-by-case basis, could produce a consistent annual revenue stream.

3. Growing entrepreneurial climate

Membership donations (individual giving, donor advised funds, corporate matching) make up around two-thirds of WWNO’s revenue, but underwriting sales are the second-highest income generator. The station contracts with three salespeople paid on a commission on basis. These salespeople work only part time, and there is still the potential for greater revenue generation. In August of 2013 The Greater New Orleans Community Data Center released findings and revealed an encouraging growth in the city’s business sector:

Entrepreneurship in the New Orleans metro continues to expand — reaching 501 business startups per 100,000 adults in the three-year period ending in 2012 — a rate that exceeds the nation and aspirational metros by 56 and 33 percent respectively.⁷

⁷ The Greater New Orleans Community Data Center “New Orleans Index at Eight” August 2013
https://gnocdc.s3.amazonaws.com/reports/GNOCDC_NewOrleansIndexAtEight_ExecutiveSummary.pdf

With this galvanizing information, it seems like a perfect time for the station to take advantage of New Orleans' developing economy.

4. Signal strength

WWNO's signal, including KTLN's repeater signal, has a reach of 1.8 million people in its service area. It encompasses ten parishes in Southeast Louisiana (plus parts of three others), and three counties in Mississippi. The parishes in Louisiana include Orleans, Jefferson, Plaquemines, St. Bernard, St. Tammany, Tangipahoa, Washington, LaFourche, St. Charles, Terrebonne, and parts of Livingston, Ascension, and Assumption. In Mississippi the signal covers Hancock country, and parts of Harrison and Pearl River counties. With such a significant amount of residents reached, WWNO is its own best marketing tool, and can use this signal strength to increase its listenership.

This large audience not only positions WWNO to fulfill its mission as a public service, it also entices potential underwriters to support the station. While public radio is a non-commercial service, it still broadcasts what the industry calls "underwriting spots." These spots, while not technically commercials, are on-air segments devoted to recognizing businesses and organizations that have given a certain amount of money to the station. NPR defines these spots as an "acknowledgement of organizations which fund public radio programming. Federal law mandates this identification and further allows for the non promotional description of the sponsors' products and services."⁸ Therefore, the money given to WWNO for this "mandated identification" is not a purchase for airtime, but rather a legally guaranteed public recognition. While not quite as lucrative as the membership

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<http://www.npr.org/blogs/ombudsman/NPR%20Underwriting%20Credit%20Guidelines.pdf>

department, underwriting sales account for the second-highest revenue source of the station.

Threats

1. Changing listening habits

People have begun consuming media in a multitude of ways over recent years. Where they used to read newspapers and listen to the radio, now they are receiving text updates to retrieve information, and using the Internet to listen to music. A study by The NPD Group reported that young adults are becoming more inclined to go online than use terrestrial radio when choosing their preferred method of music listening:

As Internet-radio listening rose among this age group [13-35], listening to AM/FM radio, which now accounts for 24 percent of music-listening time, declined 2 percentage points.⁹

The advent of Internet streaming and podcasts have begun to marginalize the role of traditional radio. As an article from Current.com explains:

Many analysts now regard HD Radio as having been overtaken by rapid consumer adoption of audio programming offered through web-based platforms, all of which provide on-demand service to listeners without stations as intermediaries. Usage of web-based digital services is projected to accelerate as carmakers begin building Internet access into car dashboards. A report released Oct. 25 [2012] by IMS Research predicted eightfold growth in the number of automobiles wired for Internet access by 2019.¹⁰

WWNO General Manager Paul Maassen credited this evolution in listening habits as a reason for the change of format. People now have the freedom to be selective about what

⁹ "Streaming Music is Gaining on Traditional Radio Among Younger Music Listeners" April 2, 2013 <https://www.npd.com/wps/portal/npd/us/news/press-releases/streaming-music-is-gaining-on-traditional-radio-among-younger-music-listeners/>

¹⁰ Mook, Ben "Slow growth for HD radio" Current.com November 5, 2012 <http://www.current.org/2012/11/slow-growth-for-hd-radio/>

they listen to, including uninterrupted content, Maassen felt strongly that a continuous classical music service would be an asset for WWNO, and a public service to its listeners. However, even though the station offers this service to its listeners, the convenience of Internet streaming might eventually outweigh anything WWNO can broadcast.

2. Limited familiarity of HD technology

When WWNO made the decision to change its programming format, it knew that classical music listeners might feel somewhat put out. Not only would WWNO not broadcast classical music on the main signal anymore, but the alternative means of receiving the 24-hour continuous broadcast of classical music meant adapting and investing in new technology. HD Radio, a technology that piggybacks on analogue signals, first debuted over a decade ago, but has been slow to catch on. Again Mook points out:

Only about 2 percent of radio listeners are tuned to HD Radio channels in their cars at any given time, according to the Pew Project for Excellence in Journalism's State of the News Media 2012 report issued earlier this year. Separate research by Mark Kassof & Co. reported in January that 54 percent of respondents had heard of HD Radio but knew little about it.¹¹

The station made a very concerted effort to educate its listeners about HD radio technology, and took great lengths to make HD technology available through the HD radio Summer Special leading up to the format change. Yet, even with hundreds of HD radios shipped to listeners throughout the region, classical music fans still felt limited as the classical format remained available only via HD radios and not in their cars unless they purchased a new car stereo. WWNO promoted its online streaming capability, along with smart phones' capacity to stream via a WWNO app. With an adapter, listeners could connect their mobile devices to their car stereos and tune in to the HD channels. However,

¹¹ Ibid.

even with these options, listeners were not completely appeased, as the technology was simply too inconvenient.

While the station stands by its decision that the format change ultimately improves classical music fans' listening experience, uninterrupted by hourly newscasts and underwriting breaks, many people have not completely embraced the HD channels. If studies like the Pew Project's referenced in Mook's Current article are to be heeded, the technology may never penetrate any deeper.

3. Federal funding

Only about eight percent of WWNO's operating budget comes from federal funding (specifically the Corporation for Public Broadcasting), but for a mid-size market public radio station, even that small number is a significant amount. However, in recent years this once-guaranteed source of funding has decreased, and may eventually terminate. Last year WWNO was decreased by \$10,000 because of the reduction of government support. The likelihood of this money ever increasing is not very big. Therefore the station must be prepare for this funding source to dwindle. WWNO must consequently increase efforts to recruit new membership dollars and underwriting sales.

CHAPTER 3

BEST PRACTICES IN PUBLIC MEDIA FUNDRAISING

Ethics, Laws, and Campaigns

Most public radio stations will adhere to a set of guidelines that ensure an ethical treatment of donors. These best practices protect the philanthropic spirit, and encourage continued giving to an organization. When these guidelines are implemented, this is considered an investment in donor stewardship, an integral part of the fundraising process.

Greater Public, an organization dedicated to providing “nationwide leadership in fostering integrated and innovative business practices so that local communities can sustain high-quality public media,”¹² is one of public radio’s most fertile resources for the industry’s best practices. Greater Public knows the importance of structuring one’s organization for peak efficiency and optimal fundraising success. They offer a wealth of knowledge, from a membership starter kit, to a list of campaigns a station should consider, to a comprehensive overview of 24 ethical guidelines for public media’s best practices in fundraising. Most of the practices listed may seem obvious to many fundraisers, but nonetheless are very important to maintaining an unwavering trust between the organization and its donors. In my time at WWNO, the station proved to be very proficient at upholding these guidelines.

The very first guideline listed is the crucial adherence to FCC regulations.¹³ The FCC (Federal Communications Commission) is unwavering in its enforcement of how a public

¹² “Mission and History” <http://greaterpublic.org/about>

¹³ “Ethical Guidelines for Public Media Fundraisers” The Leadership for Philanthropy Program via Greater Public

“<http://greaterpublic.org/sites/default/files/Ethical%20Guidelines%20Handout.pdf>”

media station recognizes its contributors on the air. As mentioned before, public radio is legally mandated to publically acknowledge any business that contributes to the station in what the industry has termed “underwriting spots.” However, there are strict rules governing how these spots are worded. The FCC will frequently fine a noncommercial station for noncompliance with these rules. Earlier this year in April 2013, the FCC fined a public radio station \$3000 for violating these guidelines. As explained by Broadcast Attorney David Oxenford:

[The] issue was whether the underwriting announcement by a musical group stating that it was voted “Canada’s #1 bluegrass band” made a qualitative claim. The station argued that the #1 claim was simply a statement of fact based on the vote in Canada. The FCC, not surprisingly, found that the “#1” label, no matter how it was derived, was a qualitative claim and thus prohibited as part of an underwriting acknowledgment on a noncommercial station. Such announcements cannot be commercial in nature – meaning that they cannot contain a call to action, price information or qualitative claims about the products or services offered by the sponsor.¹⁴

Because of instances like the one chronicled above, WWNO pays close attention to all underwriting spots before they are scheduled to air. If there is ever any uncertainty whether the language in a potential spot is noncompliant, the station has an FCC attorney on retainer to approve or reject the spot in question. During my time at the station there were no underwriting acknowledgements that ever came under fire from the FCC because of WWNO’s due diligence of adherence to these laws.

Satisfying the law of FCC regulations is clearly an industry best practice many would consider obvious. These legal standards continue from on-air guidelines to donor stewardship. Again, the outline of best practices provided by Greater Public points to this

¹⁴ Oxenford, David “\$3000 Fine Against Noncommercial Station for Underwriting Violations” April 23, 2013 <http://www.broadcastlawblog.com/2013/04/articles/3000-fine-against-noncommercial-station-for-underwriting-violations-with-discussion-of-psas-as-public-interest-programming-and-cigarette-ads-in-classic-radio-program/>

very important role of the organization as it explains that the privacy of every donor is of the utmost importance:

Every station employee and volunteer must be committed to the protection of confidential donor information, including reports on communication with donors. Under no circumstances should this information be disclosed to unauthorized parties, even within the station.¹⁵

The Development and Membership offices at WWNO take these necessary precautions to ensure all donors' information is kept private and secure. Anytime there is a document with a donor's name on it, the office files it in a locked cabinet or shreds it. Electronically, the station's servers are all firewalled, and any information sent via e-mail with donor information (especially when payment information is included) is encrypted. Even when credit card information is transferred from the online pledge system to the offline donor database, the card number is never fully revealed to the station's employees. Therefore, even if an outside party were able to get into the donor database, they would not have access to any credit card information.

Beyond payment information, the station also takes care to protect all personal data, including contact info and giving history. WWNO will explicitly ask donors if they would like to remain anonymous or if they are willing to be publically recognized. When requesting contact information, WWNO notifies the donor or prospective member that the station does not sell or exchange any information as per the Communications Act. The law states:

Funds may not be distributed under this subsection to any public broadcasting entity that directly or indirectly- (A) rents contributor or donor names (or other personally identifiable information) to or from, or exchanges such names

¹⁵ "Ethical Guidelines for Public Media Fundraisers" The Leadership for Philanthropy Program via Greater Public
"http://greaterpublic.org/sites/default/files/Ethical%20Guidelines%20Handout.pdf"

or information with, any Federal, State, or local candidate, political party, or political committee; or (B) discloses contributor or donor names, or other personally identifiable information, to any nonaffiliated third party.”¹⁶

Donor information is highly proprietary at WWNO, and is never shared or sold to other organizations.

Adhering to legal regulations is only part of public media’s fundraising best practices. Protecting the members and contributors is the most important element of stewardship, but there exists a whole other set of practices for cultivating these donors in the first place, and an organization cannot protect what it doesn’t have. WWNO has found success with some tried and true methods of growing its membership base, from mail acquisitions, to its bi-annual on-air membership drives. However, there are still some best practices that WWNO has yet to completely implement.

One of these very significant practices is a strong sustainer program. Greater Public describes the growing significance of this practice: “There is no debate. Monthly sustained giving is now a definitive best practice in the nonprofit sector, pursued aggressively by a variety of organizations nationwide.”¹⁷ WWNO has a sustainer program, and since my time with the station, I witnessed it grow exponentially after only one membership drive. Yet, the program is still incomplete in many ways. The shortcomings, for the most part, originate from the lack of training on the database system. For instance, Greater Public states that one key best practice to maintaining a sustainer program is to use a dual-source code system, one that states the originating gift, and the other one that the pledge will

¹⁶ “Donor List and Political Activities Requirements”

<http://cpb.org/stations/certification/cert5.html>

¹⁷ “Sustainer Toolkit”

<http://greaterpublic.org/sites/default/files/Greater%20Public%20Sustainer%20Toolkit.pdf>

become after the first year of giving has been completed. Greater Public also mentions the alternate option where every sustaining pledge automatically gets the same sustaining source code. Unfortunately over the years under different administrators, WWNO has employed both tactics, making it harder to analyze the inconsistent data. According to Greater Public one of the first steps in planning a sustainer program is to consult your organization's financial officer, to assess how the new spread-out revenue will affect the fiscal year's cash flow, and how it will affect the outcome of your station's different campaigns (i.e. with more members ideally becoming sustainers and not giving one lump sum annually, that will change the outcome of membership drives when previously these people would have given all at one time). Because WWNO's sustainer program is still being built, and because it has no financial officer, adjusting for sustainers' revenue during capital campaigns is not easy.

When members join the WWNO sustainer program, they are thanked for their original donation and are given an initial gift (or premium), but after that there is no contact other than an annual tax receipt at the end of each calendar year. Greater Public lists a number of best practices for maintaining communication with a station's sustainers: "names included in prize drawings, invitations to station events, *annual* thank-you gifts, uninterrupted member benefits, member cards, pre-sale codes to concerts/events, special versions of e-newsletter, and quarterly updates from the general manager about how their gift is making a difference at the station." All of these suggestions are designed to reinforce to monthly donors that their sustained giving is what keeps the station going strong. Even though WWNO has good intentions of implementing most if not all of these practices, as of this writing, the station does none of them.

WWOZ 90.7FM, the operations of another New Orleans public radio station

With its colorful call letters heralding the great Wizard of Oz, WWOZ, like WWNO, is a public radio station operating out of New Orleans, devoted to broadcasting the music and culture that makes the city unique. First airing on its official FM signal in December 1980, WWOZ is a community-licensed station owned by the New Orleans Jazz & Heritage Foundation. WWOZ's association with the Heritage Foundation is similar to WWNO's with The University of New Orleans, although WWOZ has its own EIN, and is a 501(c)3. 'OZ's weekly cumulative audience numbers are similar to WWNO's. Like WWNO, WWOZ is listener-supported with membership representing its biggest source of income.

While WWNO's mission is to *inform* the community of New Orleans, OZ's mission is to "bring the music of New Orleans to the Universe." With this value at its core, OZ represents the distinctive voice of New Orleans, a voice that it uses across marketing platforms and that has awarded the station much of its success. According to Gross, the station has an estimated 7000 members who provide 65-75% of the \$2.5 million annual operating budget. That is almost double WWNO's 4000 members and \$1.5 million budget. WWNO has almost 3000 followers on Twitter and 2700 on Facebook, while OZ has 16,000 and 44,000 respectively. What could be the cause of such a wide discrepancy? Perhaps it has to do with the brand identity of each station. Greater Public references Lew Dickey, author of "The Franchise, Building Radio Brands," who says brand identity "serves as a 'mental folder' in the minds of consumers, a folder that collects all associations or

impressions of the brand."¹⁸ WWOZ offers a very specialized service: spotlighting local New Orleans music and broadcasting it to the nation. In that sense, WWOZ's brand identity is entwined with the identity of New Orleans itself, a very powerful identity. People associate WWOZ with this voice, especially since WWOZ is strategic in its use of this voice in all print and online materials. Something as simple as dropping the "g" at the end of "groovin'" contributes to an organization's brand, creating an informal, friendly dialogue between the station and its membership. WWNO on the other hand has the benefit and burden of the NPR national brand. With NPR as the station's dominant identifying characteristic, WWNO sometimes has a difficult time distinguishing itself as its own unique entity specific to New Orleans.

As mentioned before, a major component to most nonprofit organizations' fundraising vitality, public radio included, is a sustainer program. WWOZ has done an excellent job of building its sustainership, and does things that WWNO has yet to do. For example, OZ has branded their sustainers as the "Krewe of Roux," creating a specialized club set apart from one-time annual members. When a donor decides to become a sustainer, OZ's online pledge page makes the process very clear, another best practice recommended by Greater Public: "The most important factors are keeping the design simple, user-friendly, and including as few clicks as possible."¹⁹ Conversely, on WWNO's pledge page, the process of becoming a sustainer can be a bit confusing. WWOZ sustainers who join the Krewe of Roux also get an annual gift after three payments into their 12-

¹⁸ "Branding: Essential Concepts and True Tales" <http://greaterpublic.org/r/branding-essential-concepts-and-true-tales#{4CFE28D1-1AA9-444A-8BD2-FA9C065A8962}>"

¹⁹ "Sustainer Toolkit

"<http://greaterpublic.org/sites/default/files/Greater%20Public%20Sustainer%20Toolkit.pdf>" page 7.

month membership cycle, just as Greater Public's best practice suggests. This environment of inclusion, making the donor feel important and not forgotten, ensures consistent giving and a reliable revenue source.

CHAPTER 4

CONCLUSION & RECOMMENDATIONS

A year after WWNO made one of the most significant changes in its four decades of broadcast, the outcome is still developing. At first look, the numbers indicate that the decision was a success: Membership dollars are on the rise, and the number of donors is gradually increasing, slowly making its way back to pre-Katrina days. Longtime listeners still write in that the format change has upset them, but plenty of others express excitement that WWNO has rededicated itself to the broadcast of NPR news and information during the day. General Manager Paul Maassen said he took the job with WWNO because of the unique situation the station was in, an organization in a state of transition and growth set within a city that is one of a kind. He said that the role of public radio was evolving as technology developed, but that its core purpose remained a keystone, to connect the people of a region, be a steward for their culture, and ensure they have access to information from across the globe and across the street.

Because of WWNO's dedication to deliver information and culture to southeast Louisiana, classical music will always be a part of the programming, whether on the main signal or one of the HD channels. Hopefully HD technology will not suffer the same fate as other insolvent technologies that did not have staying power, lest WWNO's plan to provide all facets of culture be diminished. Ideally WWNO will one day have the organizational capacity to acquire another FM signal, although the practicality of this acquisition is not a viable short-term goal. Still, having this objective even as a very long-term goal would ultimately benefit WWNO's mission as a public service. In the meantime, WWNO has an opportunity to use the format change as a catalyst for further expansion into the

community. To foster this growth, however, I believe there are a few modifications that the station should (or could) consider executing.

Recommendations

1. Increase membership attachment

Many factors contribute to why WWNO's sustainer program is still in its infancy. It is encouraging to see that even in the last year WWNO has put significant effort into the building of the program, and many people have been converted from one-time annual givers to monthly sustainers. However, there is still more to be done. When WWNO was first founded, the radio personnel published a program guide that was mailed to its members called "Les Amis." These members soon became known as "Les Amis," creating a sense of ownership. Much like WWOZ's Krewe of Roux, Les Amis could become the foundation of a core group of monthly givers. The name works because it is an homage to the first days of WWNO, appealing to the older listeners' sense of nostalgia, and revering New Orleans' penchant for honoring its past. Creating this identity for the sustainer program will give it new life, make it a more obvious group to belong to, and generate a sense of pride among members. The station would then need to take steps to offer continuous communication with Les Amis, letting them know WWNO appreciates their constant support not just their initial gift. As Greater Public suggests, and WWOZ implements, WWNO should offer annual premiums to the sustainers, otherwise they may feel overlooked or slighted. Likewise, when there are drawings during campaigns for anyone who pledges, sustainers should be automatically entered. These few changes can help strengthen the program and ensure that it grows into a successful group of supporters who provide a steady revenue stream.

2. Local rebrand

Now that WWNO has made its bold programming change, it has by default changed its identity. During my time at the station there were multiple discussions about rebranding with a new logo and overall image overhaul. Graphic designers were consulted and a couple even produced proofs, however, these conversations never manifested into anything concrete. WWNO already has a strong brand alignment with NPR, but its own image feels antiquated. I believe there is a way to reconcile the reverence for the station's history, and the recent changes it has been through. The change in format left some loyal members upset, and the station did not want to alienate them more by moving further away from the WWNO everyone was used to. Yet, now that the dust has settled, and WWNO is working diligently towards its own news department, I believe it is time to be proactive about rebranding.

3. Commit to a WWNO event series

While WWNO has found success with a number of events already discussed earlier in this paper, I believe it would benefit the station's new direction to produce an annual event series, and promote it as such. Not only will this added arm of the organization bring in additional revenue, it will support the station's value of being a cultural steward for the region. Radio is not limiting itself to the airwaves anymore, and stations have to find new ways to interface with its listeners in order to retain a loyal membership base. Many stations have already built a stronger online presence over recent years, with a website full of content, and social media pages to continuously interact with listeners. Bringing radio into peoples' lives, outside of their homes and in different ways, can elicit a deeper connection members have with their local public radio station.

4. Hire a financial officer

Last but not least, WWNO needs to hire an accountant, even if only part-time and on a contract-only basis. There is too much room for error when the budgets remain confidential even from the departments that need to know how much money they have coming in and out of their accounts. Transparency of finances would help all heads of departments better budget their years and be able to know what sort of freedom they have to try new things, especially with the station working towards significant growth. At one point a contract-basis accountant who works with nonprofits met with administrators, but like the graphic designers, was never hired. Having a person devoted to bookkeeping and accounting would free up department heads to do other tasks, and more importantly, provide the awareness of their finances to make more informed, strategic decisions.

Final Thoughts

Working and interning at WWNO has been an educational experience that's given me valuable insight into the world of arts management. I am grateful to have been at the station during such an important point in its recent growth, and am confident, even without considering the recommendation above, that WWNO will succeed in its mission to be the public service it set out to be: to inform, connect, and promote New Orleans.

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APPENDIX A – Program Schedules

Program Schedule Prior to Format Change (checkerboard style between signals)

**WWNO depends on
listeners like you.**

**Yes! I want to support WWNO public radio!
Make me a member!**

Name _____

Street _____

City, State, Zip _____

Preferred Telephone _____

Preferred E-mail _____

☐ \$1000 ☐ \$100
☐ \$730 (just \$2/day) ☐ \$50
☐ \$500 ☐ \$40
☐ \$365 (only \$1/day) ☐ \$ _____ other
☐ \$200

**Producers Club members (\$200 or more) may
receive a free HD radio as a member benefit.**

☐ Enclosed is full payment.
(Make checks payable to WWNO.)

☐ Enclosed is \$ _____,
 the first of _____ payments.

☐ Please charge my
☐ Visa ☐ MasterCard ☐ AmEx

Card No. _____

Expiration date ____/____/____

Signature _____

Please detach and mail to WWNO, University of New Orleans, New Orleans, LA 70148 or fax 504-280-6061.

☐ Send me news by e-mail about WWNO events,
 programs, and special offers. *(We do not release e-mail
 addresses or other member information to any other
 organization.)*

WEEKDAYS

WWNO - FM 89.9	WWNO2 (digital)
Classical Music 12 am - 4 am	BBC World Service 12 am - 4 am
Morning Edition 4 am - 9 am	Classical Music 4 am - 9 am
Classical Music (preceded by Writer's Almanac) 9 am - 3 pm	On Point • 9 am - 11 am
	Fresh Air • 11 am - 12 pm
	Here & Now • 12 pm - 1 pm
	Talk of the Nation • 1 pm - 3 pm
The World (preceded by StarDate) 3 pm - 4 pm	Classical Music 3 pm - 8 pm
All Things Considered 4 pm - 6 pm	
Marketplace 6-6:30 pm	
All Things Considered (M-Wed) All Things New Orleans (Th) Left, Right, and Center (Fri) 6:30-7 pm	
Fresh Air • 7 pm - 8 pm	
Classical Music 8 pm - 12 am	Tell Me More (Mon-Thu) The Tavis Smiley Show (Fri) 8 pm - 9 pm
	What Ya Know (Mon) Studio 360 (Tue) This American Life (Wed) Living on Earth/LatinoUSA (Thu) The Tavis Smiley Show (Fri) 9 pm - 10 pm
	What Ya Know (cont.) (Mon) On the Media (Tue) Living on Earth (Wed) The Changing World (Thu) American Routes (Fri) 10 pm - 11 pm
	The Story (Mon-Thu) American Routes (cont.) (Fri) 11 pm - 12 am

SATURDAY

WWNO - FM 89.9	WWNO2 (digital)
Classical Music 12 am - 7 am	BBC World Service 12 am - 6 am
	Marketplace Money • 6 am - 7 am
Weekend Edition 7 am - 9 am	Classical Music 7 am - 12 pm
Car Talk • 9 am - 10 am	
Wait Wait... Don't Tell Me! 10 am - 11 am	
The Splendid Table • 11 am - 12 pm	
Metropolitan Opera 12 pm - 4 pm	Bob Edwards Weekend 12 pm - 2 pm
	Zorba Paster on Your Health 2 pm - 3 pm
Weekend All Things Considered 4 pm - 5 pm	Classical Music 4 pm - 12 am
A Prairie Home Companion 5 pm - 7 pm	
Jazz Set • 7 pm - 8 pm	
Saturday Night Jazz 8 pm - 12 am	

Our Growing Audience

Nearly 90,000 people listen to WWNO each week. WWNO ranks in the top five New Orleans-area radio stations, Monday through Saturday mornings.*

* Based on data © 2009, Arbitron, New Orleans TSA, Spring 2009 survey

When 89.9 has news,
WWNO2 has music,
and vice versa.

Program Schedule After Format Change (main signal, midday talk radio)

Monday-Friday		Saturday	Sunday
89.9 FM, 90.5 FM and WWNO1		89.9 FM, 90.5 FM and WWNO1	89.9 FM, 90.5 FM and WWNO1
Classical Music • 12 am - 4 am		Classical Music 12 am - 4 am	Jazz Set • 12 am - 1 am
BBC World Service • 4 am - 5 am		BBC World Service • 4 am - 7 am	Classical Music • 1 am - 6 am
Morning Edition • 5 am - 9 am (with Writer's Almanac and GNO Info Minute)		Weekend Edition • 7 am - 9 am	Continuum • 6 am - 7 am
On Point • 9 am - 11 am		Car Talk • 9 am - 10 am	Weekend Edition • 7 am - 10 am
Fresh Air • 11 am - 12 pm		Wait, Wait...Don't Tell Me! • 10 am - 11 am	On the Media • 10 am - 11 am
Here & Now • 12 pm - 1 pm		Louisiana Eats! • 11 am - 12 pm	The Splendid Table • 11 am - 12 pm
Mon	Out to Lunch	Musica Inside Out • 12 pm - 1 pm	The Reading Life • 12 pm - 12:30 pm
Tue	Inside the Arts	This American Life • 1 pm - 2 pm	WWNO Weekend • 12:30 pm - 1 pm
Wed	Louisiana Eats!	Radiolab • 2 pm - 3 pm	Travel with Rick Steves • 1 pm - 2 pm
Th	Musica Inside Out	On the Media • 3 pm - 4 pm	Car Talk • 2 pm - 3 pm
Fri	Science Friday	Weekend All Things Considered • 4 pm - 5 pm	Wait, Wait...Don't Tell Me! • 3 pm - 4 pm
	1 pm - 1:30 pm 1:30 pm - 2 pm	A Prairie Home Companion • 5 pm - 7 pm	Weekend All Things Considered • 4 pm - 5 pm
	Tell Me More • 2 pm - 3 pm	American Routes • 7 pm - 8 pm	This American Life • 5 pm - 6 pm
	The World • 3 pm - 4 pm		American Routes • 6 pm - 8 pm
	All Things Considered • 4 pm - 6 pm		Le Show • 8 pm - 9 pm
	Marketplace • 6 pm - 6:30 pm		The Listening Room • 9 pm - 10 pm
	All Things Considered (Mon, Tu, Wed) All Things New Orleans (Th) Out to Lunch (Fri) 6:30 pm - 7 pm	Saturday Night Jazz 8 pm - 12 am	Hearts of Space • 10 pm - 11 pm
Mon	Fresh Air		Classical Music • 11 pm - 12 am
Tue			
Wed			
Th			
Fri	Left, Right, and Center		
	WWNO Weekend		
	7 pm - 7:30 pm 7:30 pm - 8 pm		
	Classical Music (Mon, Wed, Fri) • 8 pm - 12 am		
	World of Opera (Tue) • 8 pm - 12 am		
	New Orleans in Concert (last Wed) • 8 pm - 10 pm		
	From the Top (Th) • 8 pm - 9 pm		
	Live From the Concertgebouw (Th) • 9 pm - 11 pm		

**WWNO depends on
listeners like you.**

**Yes! I want to support WWNO public radio!
Make me a member!**

Name _____

Street _____

City, State, Zip _____

Preferred Telephone _____

Preferred E-mail _____

☐ \$1000 ☐ \$100
☐ \$730 (just \$2/day) ☐ \$80
☐ \$500 ☐ \$50
☐ \$365 (only \$1/day) ☐ \$ _____ other
☐ \$200

**Donors of \$50 or more may receive an HD radio.
(See back cover for details.)**

☐ Send me an HD radio!
☐ No, thank you. Use all of my gift to support the station.

☐ Enclosed is full payment.
(Make checks payable to WWNO.)

☐ Enclosed is \$ _____,
 the first of _____ payments.

☐ Please charge my
☐ Visa ☐ MasterCard ☐ AmEx

Card No. _____

Expiration date ____/____/____

Signature _____

Please detach and mail to WWNO, University of New Orleans, New Orleans, LA 70148 or fax 504-280-6061.

☐ Send me news by e-mail about WWNO events, programs, and
 special offers. *(We do not release e-mail addresses or other member
 information to any other organization.)*

40

APPENDIX B – MEDIA KIT

"We're proud to underwrite on WWNO, and support amazing coverage of the world and our backyard. WWNO broadens horizons and fosters creative thought; ideals which create a community worth living in."

JESSICA ROBINSON
DIRECTOR OF OPERATIONS, HC ENGINEERING

WHO WE ARE



PAUL MAASSEN
GENERAL
MANAGER

WWNO provides NPR news, music and cultural programming, as well as local programs that reflect the unique character of the New Orleans region. Central to this dynamic mix is the rich cultural heritage of our region, which inspired programs such as *All Things New Orleans*, a collection of public radio features and New Orleans voices that tell the stories of our area, and *Louisiana Eats!*, a look at the unique crossroads of food and culture in New Orleans and across Louisiana, shared by the individuals who are making it happen.

Every public service initiative we pursue is anchored in our mission:

To be the trusted radio source for news, music and culture by telling the stories of the people, places, and events that make Southeast Louisiana unique.

OUR VALUES

The University of New Orleans operates WWNO and KTLN as a public service.

We employ the latest technologies to ensure the highest quality, uninterrupted programming on our multi-cast HD and Internet broadcasts.

We operate our business at the highest level of professional standards and integrity.

We strive to be wise stewards of the member and community support that we receive.

We are responsive to audiences, business partners, financial supporters, educators, and our community at large.

We support the cultural, social and economic redevelopment of our regional communities.

We welcome partners who want to enrich the culture, enhance the education and renew the Gulf South.

We celebrate the international depth and flavor of classical and jazz music.

We exhibit mutual respect for our colleagues, peers, partners and audience.

We work to create an environment that encourages community participation in the making of decisions that affect our region and our audience.

**1.6
MILLION**

POPULATION OF
WWNO'S SERVICE
AREA

**40
YEARS**

ON THE AIR IN
2012



about

YOUR PUBLIC RADIO STATION

WWNO is the listener-supported NPR affiliate radio station for New Orleans and eleven parishes of southeast Louisiana, broadcasting on 89.9 FM, and on KTLN 90.5 FM in the Houma-Thibodaux area. Since 1972, WWNO has played a prominent role in the cultural life of New Orleans and southeast Louisiana.

Known as “the source for NPR news, music and culture,” WWNO’s programs also include jazz and other musical styles, thought-provoking commentary, lively entertainment, and local news and culture, presented on three separate schedules.

**\$92
THOUSAND**

MEDIAN INCOME
OF NPR NEWS
LISTENER

OUR MISSION

WWNO serves our communities by broadcasting NPR news, information, classical music, jazz, variety programs, and unique local content.

OUR ORGANIZATION

WWNO is licensed to and operated by the University of New Orleans as a public service, with oversight by a twenty-member Community Advisory Board. The station employs nine full-time staff, 10-15 part-time, contract, and student staff, and appreciates the help of about forty volunteers.

**344
THOUSAND**

POPULATION OF
ORLEANS PARISH

COMMUNITY INVOLVEMENT

WWNO aims to be at the heart of the region’s cultural life. We are encouraging cooperative activities among cultural organizations, such as the annual season-opening Culture Collision, which we helped to organize in 2009. We continue to help fund and promote a discount admission pass, the Culture Collision Card, a collaborative project of six leading visual, music, and performing arts organizations.

As excellence and impact grow year by year, WWNO consistently ranks among the top five radio stations—commercial and public—on weekday and Saturday mornings, based on Arbitron audience data for Spring and Fall 2010 and Winter 2011.

Each week at least 94,000 people listen to WWNO (cume). Its weekday morning average quarter hour (AQH) is as high as 9900. In any fifteen-minute period an average of 9900 people listen to Morning Edition on WWNO.



about

"WWNO helps the French Market reach New Orleanians in a way that print advertising can't, and brings us closer to the locals who love authentic and engaging places, people, and events."

AMY KIRK DUVOISIN

MARKETING DIRECTOR, THE FRENCH MARKET CORPORATION

OUR LISTENERS

The service area for WWNO (and its repeater station, KTLN) covers all of Southeast Louisiana and part of Southwest Mississippi. Ten parishes, parts of three more, and parts of three Mississippi counties are included:

LOUISIANA

Orleans	Tangipahoa	Livingston (part)
Jefferson	Washington	Ascension (part)
Plaquemines	LaFourche	Assumption (part)
St. Bernard	St. Charles	
St. Tammany	Terrebonne	

MISSISSIPPI

Hancock
Harrison (part)
Pearl River (part)

WWNO's service area is diverse: from urban neighborhoods in New Orleans, both affluent and poor, to rural towns and settlements amid the marshes and pine forests. Expanses of water—rivers, bayous, and lakes—both unite and separate the communities of southeast Louisiana. Ethnically the region is predominantly white and black, but with a substantial and growing Hispanic population, and a variety of other ethnic groups that make Southeast Louisiana one of the most diverse places in the South.

WWNO MEMBERSHIP

Like most public radio stations, WWNO's members are a modest fraction of its listeners. However, the station's membership history is one of steady growth, decline after Katrina, and a steady rebuilding.

Membership continues to be concentrated in New Orleans, especially in the zip codes with the highest concentrations of middle- to upper-income, highly educated people. Based on 2010 figures, Orleans had 59% of WWNO's members, Jefferson 18.6%, and St. Tammany 13.6%. (Note that in contrast, Orleans has about 17% of the region's population, Jefferson 20%, and St. Tammany 10%.) However, membership growth is noticeable in Jefferson and St. Tammany—both areas with concentrations of middle- to upper-income, educated populations.

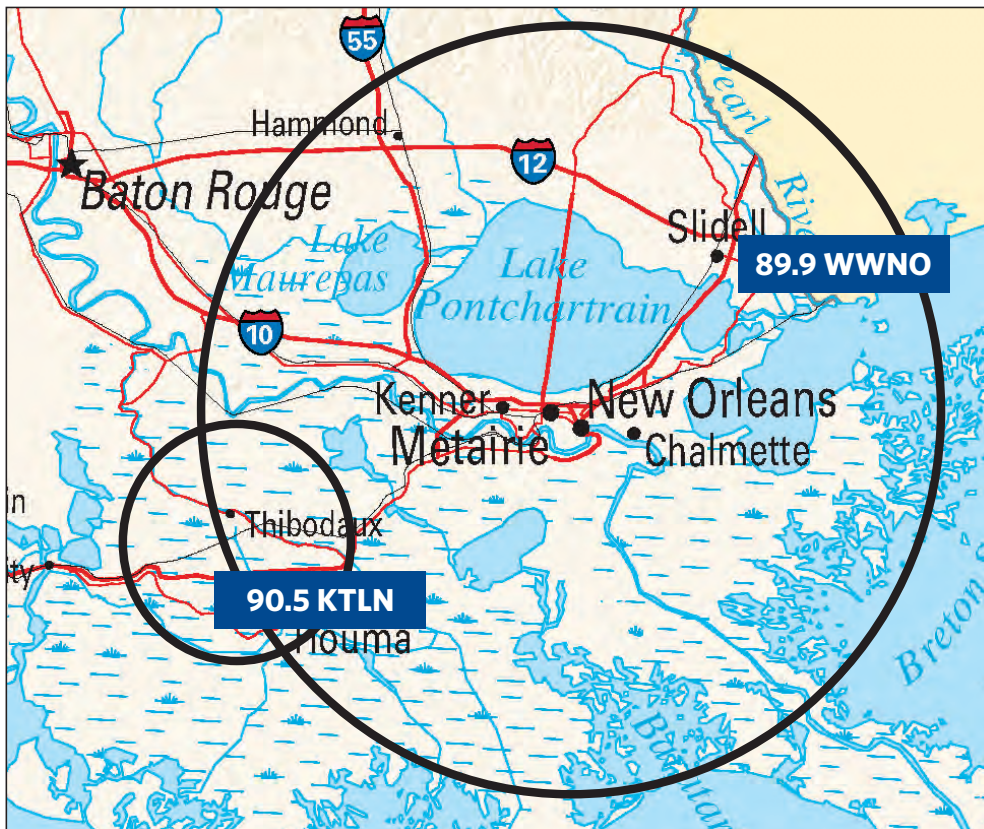
The African-American component of WWNO's metro-area audience has grown 37% since the spring 2009 Arbitron survey: from a component cume of 5100 in 2009, to 7000 in 2011.

THE AVERAGE LISTENER
SPENDS
7.9
HOURS
A WEEK WITH WWNO



audience

WWNO / KTLN COVERAGE MAP



OUR SERVICE AREA

The service area for WWNO (and its repeater station, KTLN) covers all of Southeast Louisiana and part of Southwest Mississippi. Ten parishes, parts of three more, and parts of three Mississippi counties are included.

There are few areas in the country that are more diverse than metro New Orleans: from urban neighborhoods in the city itself, both affluent and poor, to rural towns and settlements amid the marshes and pine forests.

**1.8
MILLION**

POPULATION OF
THE WWNO/KTLN
SERVICE AREA



map

APPENDIX C - PowerPoint Presentation of Proposed Format Change



WWNO began broadcasting
February 27, 1972

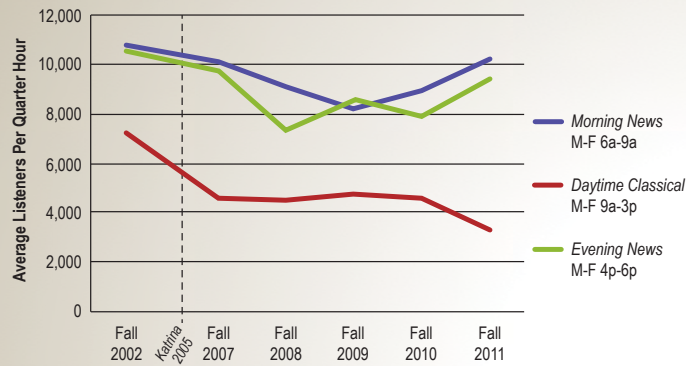
By summer 1973:

- 16 hours/day, 7 days/week
- 4 employees, 10 student assistants
- Programming:
 - Classical music
 - *All Things Considered*
 - Locally produced programs



WWNO Weekday Audience Trends

(average listeners per quarter hour)

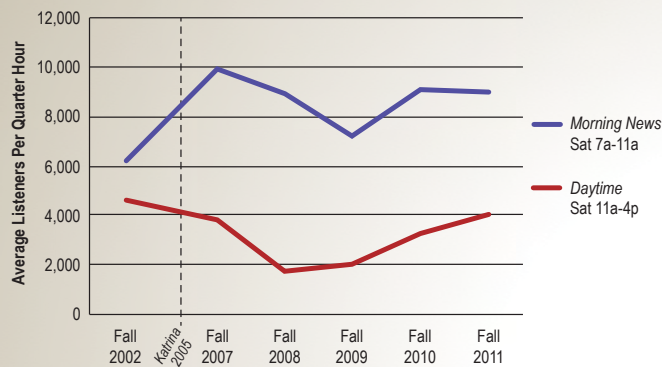


Data © Arbitron 2011



WWNO Saturday Audience Trends

(average listeners per quarter hour)

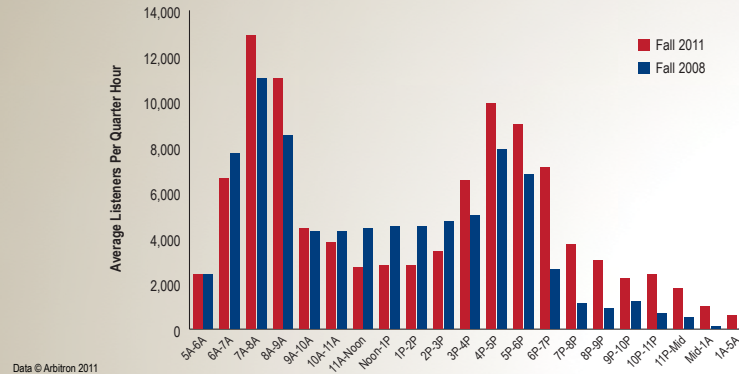


Data © Arbitron 2011



WWNO Weekday Listeners by Hour, Fall 2008 & 2011

*(average listeners per quarter hour)
(24-hour; Mon-Fri, people ages 12+, New Orleans Total Survey Area)*



WWNO News Audience

- 75% of WWNO listening is to news/information/spoken word.
- News/information audience values trustworthy reporting, intelligent analysis, and global perspective.
- News/information audience continues to grow.



WWNO *Classical* Audience

- 25% of WWNO listening is to classical music.
- *Most* classical listeners also listen to news/information/spoken word.
- Classical audience values uninterrupted music and longer selections.
- *Daytime* classical audience continues to diminish.
- *Evening* classical shows growth.



2011 WWNO Listener Survey Findings

- Leading programs:
 - *Morning Edition*
 - *All Things Considered*
 - *Wait Wait...Don't Tell Me!*
- Listeners want the same or more national/international news and “NPR-style” programs.
- Listeners show strong support for more local news and cultural programs.



National Trends

- Newspaper readership is declining.
- Commercial TV and radio use are declining.
- NPR News audience is growing.
- Single-format stations (all news, or all music) are the norm.
- News/information is public radio's competitive strength.



Programming Goals

- Provide high-quality news, music, and cultural content
- Support regional civic, cultural, economic, and intellectual development
- Engage a larger, diverse, regional audience
- Complement the educational mission of UNO
- Achieve financial sustainability
- Become the South's leader in public service media



Why Adjust Programming?

- Daytime classical listeners have steadily departed, yet WWNO devotes 50% of its daytime schedule (M-F, 6am-6pm) to classical music.
- Research shows
 - Listeners desire more news, especially local news.
 - Classical listeners prefer uninterrupted music.
- Competing sources of content:
 - Satellite radio, internet, smart phones, mp3 players



Proposed Programming Adjustment:

Use HD broadcasting to fulfill more listeners' preferences and our programming goals

- **WWNO1 – 89.9 FM**
News/info/discussion during the day.
Classical at night.
- **WWNO2 – Classical New Orleans**
Classical day and night
- **WWNO3 – Jazz New Orleans**
Jazz day and night



HD Radio

- Signal coverage nearly identical with analog coverage
- WWNO has distributed 1,200 HD radios.
- Available in home/workplace via HD radios, internet, smart phones
- Increasingly available in cars via factory radio, dealer installation or smart phone input



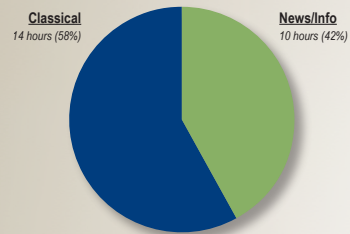
WWNO1 – Proposed *89.9 FM – News, Music, Culture*

- Weekday Schedule
 - News/information/discussion – 4am - 8pm
 - Local news and culture programs – 1pm - 2pm
 - Classical music programs – 8pm -4am
- Saturday Schedule
 - News/information, local culture, entertainment, jazz
- Sunday Schedule
 - News/information, local culture, entertainment

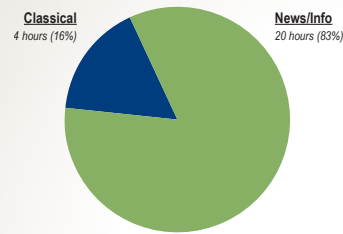


WWNO1 89.9 FM (Monday-Friday)

Present



Proposed



WWNO2 – Proposed *Classical New Orleans*

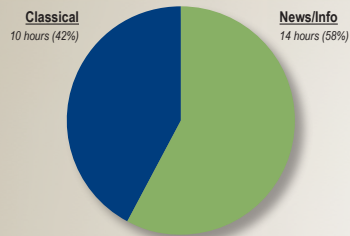
- Classical music day and night
- Continue local service with local hosts and longer selections
- Selected national programs plus new local music programs



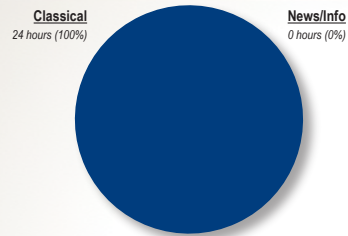
WWNO2

Classical New Orleans (Mon.-Fri.)

Present



Proposed



WWNO3 – Proposed

Jazz New Orleans

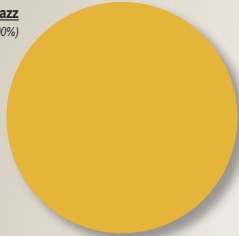
- Mainstream jazz day and night
- Produce our own jazz service in the future



WWNO3 *Jazz New Orleans (Mon. - Fri.)*

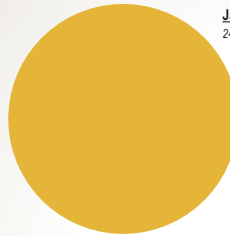
Present

Jazz
24 hours (100%)



Proposed

Jazz
24 hours (100%)



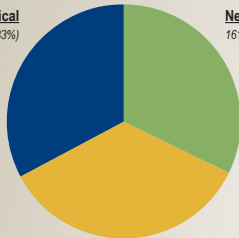
Proposed Programming, Total Weekly Hours

WWNO1(89.9), WWNO2, WWNO3 (full week)

Present

Classical
166 hours (33%)

News/Info
161 hours (32%)

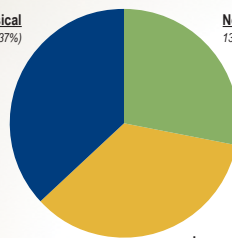


Jazz
177 hours (35%)

Proposed

Classical
188 hours (37%)

News/Info
139 hours (28%)



Jazz
177 hours (35%)



APPENDIX D – Form Letter to Constituents Re: Format Change

June 19, 2012

Dear Mr. and Mrs. [REDACTED],

As we celebrate our 40th Anniversary we are also announcing a new program schedule. We want you and other key supporters of WWNO to be among the first to learn of the upcoming changes.

Our new schedule is based on three years of audience research and other studies. We are striving to strengthen the quality and range of our programs, and to satisfy more of our listeners' preferences. By using our HD channels effectively, we will be able to offer more news and cultural programs, *and* more classical music. Enclosed in this envelope is the announcement that will soon be sent to all of our members. (In fact, you may receive a second copy.) Here is our new schedule plan:

- **89.9 FM, 90.5 FM and WWNO1** will simulcast a new schedule of NPR news and information, local news and cultural programs, and classical music on weeknights.
- **WWNO2** will air a dynamic new presentation of continuous classical music, increasing the hours devoted to classical and featuring selections by our own staff.
- **WWNO3** will air jazz all the time, as it does today.

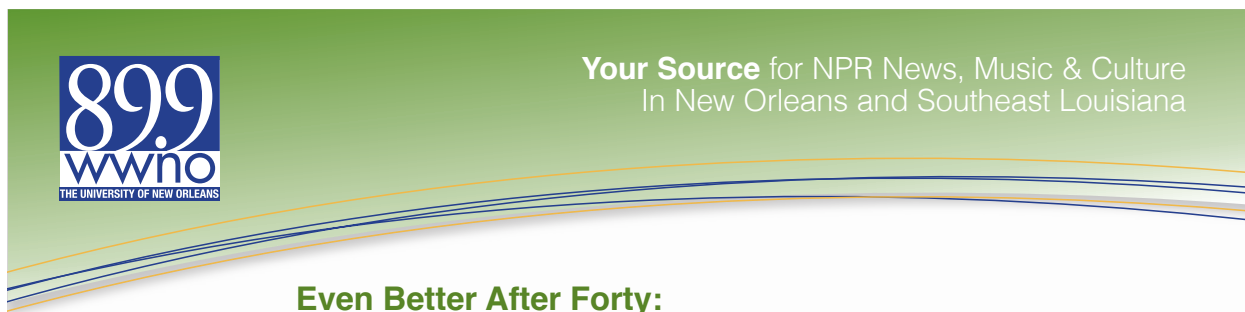
The new schedule will begin on Monday, July 23. We want to ensure that you are aware of this change and that you can enjoy all of WWNO's programs on 89.9, 90.5, and our three HD channels. The enclosed announcement explains ways to listen to the HD channels on an HD radio, computer, smartphone, or tablet. We would be happy to provide an HD radio if you don't have one already.

If you do not have an HD radio, or if you have any questions or comments, please let me know. Feel free to call me (504-280-7001) or send an e-mail message (rbiava@wwno.org).

With thanks for your support,

Ronald Biava
Development and Marketing Manager

APPENDIX E – Mailer sent to all members before format change



Even Better After Forty:

WWNO Announces More News *and* More Music

WWNO Community Advisory Board

Susan Talley, *Chair*
Thomas Long, *Past Chair*
Barbara Motley, *Vice Chair*
Scott Chotin, Jr.
Scott Darrah
Dr. Steven Edwards
Dr. Richard Gaumer
Dr. Walter Harris
Prof. David Hoover
Phyllis Jordan
Errol Laborde
Richard McCarthy
Joel Myers
Julian Mutter
Dr. Andre Perry
Chris Reade
Prof. Peter Ricciuti
Mark Seyler
Stephen Watson

❖ **We want you to be among the first to know about exciting new programs on WWNO.** During the 40 years that WWNO has been “your source for NPR News and great classical music,” a lot has changed. Audience preferences have shifted significantly as the Internet and new technology offer more listening choices.

❖ **Our news and information programs attract many more listeners than years ago.** Evening classical listening is growing, while daytime classical listening has declined. There is demonstrated listener desire for more NPR and local news and cultural programs.

❖ **How can we best serve New Orleans and Southeast Louisiana in the future?**

After three years of extensive audience research and other studies, we have developed an approach to strengthen the quality and range of our programming, satisfy more of our listeners’ preferences, and enhance service to our communities. Here is our plan:

- **89.9 FM, 90.5 FM and WWNO1** will simulcast a new schedule of weekday and weekend NPR news, information, and culture, with weeknight classical music and increased local news and cultural programs.
- **WWNO2** will air a dynamic new presentation of continuous classical music, increasing the hours devoted to classical and featuring selections by our own staff.
- **WWNO3** will air jazz all the time, as it does today.

❖ **OUR NEW PROGRAM SCHEDULE WILL BEGIN ON MONDAY, JULY 23.**

More details are on the following pages and the enclosed schedule brochure, as well as at wwno.org. The back page of this announcement contains a new HD radio offer and simple ways to listen to our *free digital HD channels* on your computer, tablet or smartphone.

❖ **Our goal:** To continue to be Southeast Louisiana’s trusted public media news, music, and culture source, telling New Orleans’ story to the world as we bring a world of ideas to New Orleans. Please tune in and tell us what you think.

Paul Maassen
General Manager

PS Remember, our schedules change on **Monday, July 23**.
If you have questions or comments, call our schedule hotline:
800-286-7002, or e-mail comments@wwno.org.



Left to right: 2011 Community Advisory Board Chair Tom Long; WWNO General Manager Paul Maassen; 2012 Advisory Board Chair Susan Talley



WWNO FM
The University of New Orleans
2000 Lakeshore Drive • New Orleans, LA 70148 • 504-280-7000



WWNO 89.9 FM • KTLN 90.5 FM • WWNO1 • WWNO2 • WWNO3 • WWNO.ORG



Renee Montagne and
Steve Inskeep
Morning Edition

New Schedules Begin July 23

89.9 / 90.5 / WWNO1

Weekdays | News, Information, and Culture

Familiar | Weekdays on 89.9, 90.5, and WWNO1 will still be anchored by our trusted news programs — *Morning Edition*, *The World, All Things Considered*, and *Marketplace* — in their usual times. *Fresh Air* will be heard mornings at 11 a.m. and evenings at 7 p.m.

New | *On Point* and *Here and Now* will follow *Morning Edition*, adding depth and discussion to NPR's news coverage. Afternoons, Michel

Martin hosts *Tell Me More*, bringing diverse viewpoints to news and cultural topics.

Local | Local news and cultural programs daily at 1 p.m., with *Science Friday* ending the week. Here you'll find *The Reading Life*, *All Things New Orleans*, and a full hour of *Louisiana Eats!* Prof. Peter Ricchiuti goes *Out to Lunch* to interview entrepreneurs and business leaders at Commander's Palace. And in *Music Inside Out*, New Orleans native and veteran NPR correspondent Gwen Thompkins joins local music greats to explore New Orleans music from classical to zydeco.

Future | More than ever, our listeners want and need reliable local news. Listen for more coverage of local events and issues by Eileen Fleming and a growing team of reporters.

Weeknights | Classical

Live at the Concertgebouw will join *World of Opera*, *From the Top*, and our locally produced classical selections to serve a growing weeknight classical audience. Look forward to more frequent broadcasts of *New Orleans in Concert*.

Weekends | News, Information, and Culture

The new schedule keeps favorites like *American Routes*, *A Prairie Home Companion*, *This American Life*, and *Wait, Wait... Don't Tell Me!* while making room for locally produced programs and *Travel with Rick Steves*. We will continue our partnership with WRBH to air the Metropolitan Opera Saturday matinees on 88.3 FM. *St Paul Sunday* concluded its broadcast life and will be missed. *The Splendid Table* will move to Sunday morning. Sunday evening keeps its sense of adventure with *Le Show*, *The Listening Room*, and *Hearts of Space*.



Michel Martin
Tell Me More



Above: Peter Ricchiuti
Out to Lunch
Left: Gwen Thompkins
Music Inside Out



Tracie Morris Schaefer



Tracie Morris Schaefer

Above:
All Th
New C
Left: E
Morni



Nick Spitzer
American Routes

Remember

- 89.9 FM, 90.5 FM and WWNO1 share the same new schedule.
- You can still enjoy 89.9 and 90.5 on your existing FM radio!

Program Schedule Goals

- Provide high-quality news, music and cultural content.
- Support regional civic, cultural, intellectual and economic development.
- Build a larger, diverse, region-wide audience.
- Complement UNO's educational mission.
- Become the South's public service media leader.

WWNO2

🎧 **Classical Music** | 24/7/365

Continuous | Using HD radio, WWNO can provide what classical listeners have long requested: a wide variety of music, including symphonies and other long works, uninterrupted by a news schedule.

Classical fans will enjoy continuous music, including daytime selections hosted by our own Farrar Hudkins.

Future | Look forward to performance programs that highlight the role of classical music in the cultural life of New Orleans and Louisiana. Shows in development will feature New Orleans performances and Louisiana musicians and composers.



Stephen Voss



Jack Hepkins
Orleans
Diane Mack
ing Edition



Thom Bennett



Frank McManis

Above: Poppy Tooker
Louisiana Eats!

Right:
Peter Sagal
Wait Wait...
Don't Tell Me!



Susan Larson
The Reading Life



Trecia Morris Schaefer

Left: Farrar Hudkins
Classical Music
Far left: Hans Haffmans
Live at the
Concertgebouw



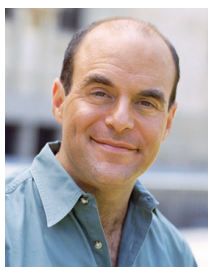
What We Learned From Our Listeners

- 🎧 WWNO/KTLN audience is growing and enthusiastic.
- 🎧 75% of listening is for news and information.
- 🎧 Greatest audience growth is for weekday news and information. Daytime classical listening continues to decline but shows growth on weeknights.
- 🎧 Listeners desire more high-quality news and information, especially local news and culture.
- 🎧 Ardent classical fans seek uninterrupted music, including symphonies.

WWNO3

🎧 **Jazz** | 24/7/365

Continuous | Our 24-hour jazz service is increasingly popular, not just here but among listeners across the country who enjoy it using the Internet. Our schedule is jazz — instrumental, vocal, classic, and emerging-talent — bringing listeners the widest range of this great American musical art form.



Stephen Voss

New schedules begin Monday, July 23.

For the details...

- 🎧 See the enclosed pocket brochure for a complete new schedule of all programs.
- 🎧 Or go to wwno.org, click "On-Air Schedule" in the upper right corner of the home page, then select "daily" or "weekly."

"I started listening to HD on my laptop, and then I got my HD radio through WWNO. Now I can listen throughout the house!"

— Mary Anne Mushatt,
New Orleans writer

"I was surprised how much more I listen with an HD radio. Mix your own radio station—I like that!"

— Marieke Gaboury,
Southern Rep Theater



Insignia Model NS-HDRAD

HD Radio | 72 Hours of Radio in 24 Hours



HD radio technology allows WWNO to broadcast three separate programs simultaneously. In fact, every 24 hours we broadcast 72 hours of radio. Our listeners can choose from news, music, and culture on WWNO1; continuous classical on WWNO2; and jazz anytime on WWNO3. The sound is "CD-quality," and, unlike satellite subscription radio, there's no charge.

Try HD on your computer. | You can hear all of WWNO's HD channels at wwno.org. All you need are your computer, speakers, and media player software for Windows or Apple—usually included with the computer.

Listen on your smartphone. | Download the WWNO app from the Apple Store or the Android Market.

Listen in your car. | HD radio is increasingly available as a factory-installed option in new models from Ford, Hyundai, Subaru, Toyota, Audi, BMW, Cadillac, Mercedes-Benz, Lexus, VW, and more. Radios are available from auto electronics dealers for installation in older models.

Listen on an HD radio. | HD radios are available at electronics retailers and online...or from WWNO! We want you to try our new schedule, so we're offering a **Summer Membership Special**: Join, renew, or send an of extra gift of \$50 or more and we will send you an HD radio like the one shown at left. Use the enclosed donation form, or give online at wwno.org.

Questions? More information about HD radio, including suggested radios and other equipment, is at wwno.org/hd-radio. Feel free to contact us at 800-286-7002 or comments@wwno.org; we are ready to answer your questions, help you with your HD radio, and hear your thoughts about our programs.

Summer Membership Special

Join, Renew, or Just Send an Additional Gift

Complete the form, enclose payment, and mail to WWNO, University of New Orleans, New Orleans, LA 70148

Name

Street City, State, Zip

Preferred Telephone Preferred E-mail

☐ I'm giving \$50 or more; send me an HD radio!

☐ Enclosed is \$. (Make checks payable to WWNO.)

☐ I'm already a member and I don't need a radio. I'm giving \$ to support local news and cultural programs.

☐ Please charge my ☐ Visa ☐ MasterCard ☐ AmEx

☐ Send me news by e-mail about WWNO events, programs, and special offers. (We do not release e-mail addresses or other member information to other organizations.)

Card No. Expiration /

Signature



APPENDIX F – NPR Fact Sheet

NPR FACT SHEET

DATE OF NPR, INC. INCORPORATION	February 26, 1970
FIRST SHOW BROADCAST	<i>All Things Considered</i> , May 3, 1971
DC PRODUCTION CENTER	1111 North Capitol St. NE, Washington, DC 20002
NPR WEST PRODUCTION CENTER	9909 Jefferson Boulevard, Culver City, CA 90232
NPR NEW YORK	11 West 42nd Street, 19th Floor, New York, NY 10036
NPR DIGITAL SERVICES	25 Thomson Place, 5th Floor, Boston, MA 02210

President and CEO	Gary E. Knell
Number of Employees	840¹
News Division Staff	more than 366¹
Stations Broadcasting NPR Programming	987²
NPR Member Stations	835²
Non-Member Stations Airing NPR Programming	129²
Total Weekly Listeners for all NPR Stations	34.8 million²
Total Weekly Listeners for NPR Programming and Newscasts	27 million²
NPR.org Average Unique Visitors Per Month	21 million³
Average Monthly Downloads of NPR-Produced Podcasts	32 million⁴
Average Monthly Unique Visitors for NPR Digital Platforms	23 million³
NPR, Inc. Operating Budget, FY 2013	\$174.7 million

AWARD HIGHLIGHTS

Since 1971, NPR and its journalists and programming have won hundreds of awards including 34 Alfred I. duPont-Columbia University Awards, 59 George Foster Peabody Awards, 79 awards from the White House News Photographers Association, 23 Webby Awards (which includes nine Webby “Peoples’ Voice” awards) and 20 awards from the Overseas Press Club of America.

ABOUT NPR

NPR is a nationally acclaimed, non-profit multimedia organization and the leading provider of non-commercial news, information and entertainment programming to the American public. Launched in 1970 as a radio network by a group of public radio stations, today NPR is among the most successful news organizations in America and a growing presence in digital media including podcasting, mobile applications and social media.

FOREIGN BUREAUS (17)

Beijing, China	London, Great Britain
Beirut, Lebanon	Mexico City, Mexico
Berlin, Germany	Moscow, Russia
Cairo, Egypt	Nairobi, Kenya
Dakar, Senegal	New Delhi, India
Islamabad, Pakistan	Rome, Italy
Istanbul, Turkey	Sao Paulo, Brazil
Jerusalem, Israel	Shanghai, China
Kabul, Afghanistan	

DOMESTIC BUREAUS (16)

Atlanta, GA	NPR New York
Austin, TX	Orange Beach, AL
Boston, MA	Philadelphia, PA
Chicago, IL	Portland, OR
Dallas, TX	Salt Lake City, UT
LA Bureau/NPR West	San Francisco, CA
Menlo Park, CA	Seattle, WA
Miami, FL	Tucson, AZ

¹ As of October 2012.

² ACT 1 based on Arbitron Nationwide, Fall 2012, Persons 12+, based on program broadcast times, Mon-Sun Midnight-Midnight.

³ Google Analytics, 3-month average, March-May 2013.

⁴ Splunk, 3-month average, March-May 2013.

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VITA

Born in Cleveland Heights, Ohio, Hallie Sheck graduated from Cleveland Heights High School in 2000 and went on to receive her B.F.A. in Motion Picture Production from Wright State University in 2006. For 10 years she worked as a freelancer in the film and television industry, with credits ranging from co-producer, to best boy electric, to art department administrator. In January of 2011 she returned to school, attending the University of New Orleans to receive her Masters in Art Administration. In July of that same year she began working at 89.9FM WWNO.